Faig Ahmed: ‘Collision of old and new is one of the concepts in my works’

The Azeri artist Faig Ahmed talks about his exhibition Fluid Forms, how he reinterprets the process of carpet-making, and the fact that traditional weavers were not happy producing carpets with gaping holes

by JANET MCKENZIE

Faig Ahmed explores the composition of a traditional Azeri carpet, reinterpreting it by changing the structure and placing the carpet elements into open space. The newest exhibition Fluid Forms, at the Cuadro Gallery in Dubai, comes out of the work he conducted facing the gallery with the city like a room. Janet McKenzie, who is a designer, explains: “It is a space which we designed as an exhibition gallery and face the city like a room. This space is a picture which we drew into the city.”

Aida Mahmudova. The exhibition Fluid Forms was at the Cuadro Gallery, Dubai, from 14 September to 7 October 2013, at the Victoria and Albert Museum in London, competing against 270 artists from all over the world. Why do you think your work has such an international appeal?

Faig Ahmed: My works are a mystery, which is difficult to escape. And my works are like the ashes of the havoc, you can build something new. I am not referring to modern forms of resurrection, but you can always change the system into something new, something that is constantly changing. Dubai is a city of the future, where tradition has functional significance. Borders can always be broken, but new ones could be created instead of recycling old systems. Dubai is a city of the future, where tradition has functional significance. Borders can always be broken, but new ones could be created instead of recycling old systems.

Faig Ahmed: The carpet is a structure – the structure of society, community or culture. But, if you try to change the process of carpet-making, and face the city like a room, you can build something new. I am referring to the space, and what happened to the world. When you think about traditional societies – an individual who will get his own experience is more important than the collective. But, like any system, having reached its peak, it should be destroyed, and then on the totalities in them. But this contrast comes from inside my own nature rather than from the environment in which I live and work. Azerbaijan is an amazing country, where it is constantly changing. Dubai is a city of the future, where tradition has functional significance. Borders can always be broken, but new ones could be created instead of recycling old systems. Dubai is a city of the future, where tradition has functional significance. Borders can always be broken, but new ones could be created instead of recycling old systems.

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